THE CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

Vol. No. XVI—No. 3 Published at Northampton, Mass., Editorial Office, University of Massachusetts, Amherst, Mass. March, 1954

Duke University Library
MAR 26 1954

The University of Chicago Round Table

A Venture of Courage

The recent co-operation of The CEA Institute with Director George E. Probst and the University of Chicago Round Table has yielded several important benefits. Initially broadcast on January 24, eventually reaching about a million listeners, and drawing on the CEA Corning Institute for theme and personnel, "Industry and the Liberal Arts" has become the current *CEA Critic* supplement. (Made available through the courtesy of the Yale & Towne Manufacturing Company and the Socony-Vacuum Oil Company, Inc.)

Another benefit of this cooperation between CEA and the UCRT is that it has stimulated fresh appreciation of the role this veteran agency of radio education has played in bringing the aspirations, methods, and insights of liberal studies to the people.

For its varied, wide-ranging, and unremitting efforts to maintain that atmosphere of free enquiry in which alone the humanistic spirit may flourish, and for its persistent encouragement of that free discussion without which humanistic thinking loses its tone and point, the University of Chicago Round Table merits our thanks. Because of it, our own efforts as professors of a humanity are strengthened.

Both Light and Leading

A glance at the history and achievements of the University of Chicago Round Table and at the recognition it has won makes freshly vivid the degree of our indebtedness. Having started in February, 1931, the Round Table is now in its twenty-third year. During this period, it has been cited again and again as one of the finest educational presentations on the air. Over the years it has won many awards for its contribution and its distinction in the field of radio broadcasting.

Since its initial broadcast, the Round Table program has been heard continuously, so that, except for the Farm and Home Hour, it is perhaps the oldest continuous program on the National Broadcasting Company network. Last spring, the Round Table celebrated its 1,000th broadcast on NBC, a circumstance which, as Mr. David Sarnoff, Chairman of RCA and NBC, on that occasion pointed out, gives it a truly long history on the network.

On the same broadcast, Prof. T. V. Smith, one of the participants in the first UCRT program, aptly observed: "One thousand broadcasts are but as a burr... in the ear of the Sphinx, but they cover a fourth, or even a third of a lone man's life, and they may contribute both light and leading to the history of an epoch."

Big Business: The Hatching of Ideas

Reminiscing about that first program, in which, besides W. E. Garrison, Percy Boynton was fellow-panelist, Prof. Smith went on to describe the far-reaching implications of that pioneering venture; and, in so doing, he brought out the close relationships between this effort and the habits of scrutiny which are essential to liberal education and humanistic contributions to the common good:

> We three builded that day larger than we knew—larger and wiser. Truth to tell, we then and there blundered into 'big business,' one of the biggest and yet one of the most intimate businesses in the whole world—namely, the hatching of ideas, the criticism of notions, the sharpening of wits, and the slow shaping of a consensus for democratic action.

Agent of Clarity

In his further appreciative comments, Prof. Smith made very vivid the humanistic core which is common to the Round Table and the CEA:

> With the years this ROUND TABLE has become an agent of clarity and that on an international scale; it has become an exemplar of courage and that reaching to the inner recesses of many a heart. Men get courage, themselves, to think what they hear others say out loud, and men reap clarity through venture of courage. To internalize as thought this trialogue method of discussion is to think more adequately the soul's private conversation on which 'myself' and 'I' meet 'me.' To think alone and like it is well: to think along with others and like it is better; but best of all is to think the calm of solitude in the thick of the crowd and like it.

Life Beyond Life

The Round Table Pamphlets, ably edited by Catherine D. Johnson, have been published since 1938 and have become an important journal and record of opinion by experts on the various issues of the day. In each pamphlet are included additional materials and usually one lead article which relates to the subject and which gives additional material of value to the reader. The pamphlet costs three dollars a year by subscription. Individual copies are ten cents each or seven cents for larger quantity orders.

The Birth of a Program

"Industry and the Liberal Arts" was organized in a manner different from that in which most Round Tables are prepared since it was based on a background already established and on discussion which had already taken place. In usual circumstances the Round Table topics are selected on the basis of recommendations from members of the University of Chicago faculty, from outsiders, from special groups in NBC, and, of course, from the suggested obvious topics which are prepared in the University of Chicago Radio Office. After the suggestions have been received, these topics are very carefully discussed and planned in cooperation with the appropriate members of the faculty—just as Prof. Henry W. Sams, Director, The Summer Quarter at the University of Chicago, worked on the "Industry and the Liberal Arts" program with the assistance of the CEA Institute director.

Following this discussion, the topic is defined and a title selected in terms of how the University of Chicago faculty members think the program should be organized, and what are the most relevant questions for discussion on the particular subject. On their advice, The Round Table staff then select and

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THE COLLEGE ENGLISH ASSOCIATION INSTITUTE for Industry-Liberal Arts Exchange

1954 CEA INSTITUTE
Michigan State College
in cooperation with
Oldsmobile and The Center for the Study of Liberal Education for Adults
June 23-25, 1954

The Kellogg Center, East Lansing — The Oldsmobile Plant, Lansing

Industry and the Liberal Arts: Reducing the Gap

Clyde Henson, Michigan State College, Chairman of Arrangements
Robert T. Fitzhugh, Brooklyn College, Liaison Associate
(Address correspondence to Prof. Clyde Henson, Department of English, Michigan State College, East Lansing, Michigan)

No Resting on Oars. Though there is ample ground for gratification at all that The CEA Institute has done to date, we are not now resting on our oars and counting on built-up momentum to carry us along. Now more than ever, we are thinking ahead, determining the precise direction in which we are to move, clarifying our objectives, making our efforts more selective and intensive, systematically extending our range.

Progressing Thought and Action. Specifically, this means that we are not allowing the 1954 CEA Institute at Michigan State College to drift into a repetition of The 1953 CEA Institute at Corning. In at least two main ways, we hope to avoid this:

(1). While The CEA Institute at Michigan continues to stress the broad principles emphasized at earlier Institutes, it seeks to discuss much more intensively and specifically the issues that proved most urgent at previous sessions.

(2). It seeks to expand the front of CEA Institute thinking and application so as to include sections of American higher education, business, industry, and government which have hitherto been either altogether untouched or but superficially and incidentally involved.

Improved Procedures. Similarly, efforts are being made to provide more satisfactory procedures than in the past. In particular, this means a reduction in the number of sessions scheduled, and a corresponding increase in opportunities for others than the listed speakers to participate in discussions and for all Institute members and guests to chat with one another outside program sessions and altogether off the record.

Tentative Program. The tentative program, below, indicates our attempts, to date, to profit by the lessons learned from past Institutes as well as by the thinking developed, the specific issues raised, and post-Institute comments offered.

Local Circumstances Favorable. High hopes for the Institute at East Lansing are justified. As the report in *The CEA Critic* for February indicated, the support from the Michigan State administration and staff is most encouraging. Michigan industry shows corresponding interest. The prospects are bright.

TENTATIVE PROGRAM

Wednesday, June 23, 1954.

The College English Teacher and Liberal Education for Adults.

A one-day pre-Institute program set up in cooperation with the Center for the Study of Liberal Education for Adults—John Schwertman, Director. Details available about April 1.

Thursday, June 24, 1954.

9:00 a.m. Registration

10:30 a.m.-12:00 m. General Session
The Institute Convened—by the General Chairman
Greetings—John Hannah, President, Michigan State College
Address—G. Mennen Williams, Governor of Michigan

12:00-1:00 p.m. Luncheon: To Get Acquainted (no speeches)
With Michigan State College—Dr. Milton Muelder, Dean of Sciences and Arts
With CEA—William L. Werner, Penn State University, President, CEA
With CEA Institute—Maxwell H. Goldberg, Director, CEA Institute
With Procedures—Clyde Henson, Chairman of Arrangements

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THE CEA CRITIC

Published at 15 Armory Street
Northampton, Massachusetts

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Published Monthly, September through May
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(All official mail c/o College English Association
11 Old Chapel, University of Massachusetts
Amherst, Mass.)
Annual Subscription, $2.00

Re-entered as second-class matter January 24 1952, at the post office, Northampton, Mass under the Act of August 24, 1912.

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invite the best people they can get from all over the country.

A Good Batting Average

It is difficult to get the topic and the best people on the selected Sunday, so that the batting average is usually that one program comes out of approximately three or four on which work has been done for any particular date. This process, however, of careful selection of the topic and the participants insures the program quality and the relevancy and importance of each particular topic. Careful preparation, of course, goes into the program after the participants get together.

Art and Tact

Into this work directly involving the assembled participants George E. Probst concentrates his ten years' arduous experience as Round Table Director. As he gently guides the panelists—themselves accustomed, usually, to lead rather than to follow—through the preliminary, exploratory phases of the preparation, he combines courtesy and patience with an overtone of divine discontent. He suggests at once the empirically grounded firmness of the seasoned field officer and the imaginative vision of the artist.

It is reassuring to watch Mr. Probst solve, with the finesse of a diplomat, the human relations problems that bob up. It is exciting to watch him extract from the discursive, often eddying, conversation among the panelists, the solid substance of the final program, and impose upon it firmness of structure and decisive direction. And to see him do all this even while he creates an illusion of the informal give-and-take of casual talk. Robert Frost has said: the thing that art does to life is to strip it to form. Similarly, one may say that the thing that George Probst does to loosely shaped talk is to strip it to form, clarifying the essentials, laying bare the heart of the matter.

It is one thing to provide for the effective treatment, via discussion, of a serious question, when there is ample time for practice and for actual presentation; and when there is free choice as to participants and procedures. It is another to convey a sense at once of comprehensive and of intensive coverage when the whole job has to be done within severe limits. And George Probst certainly has to face such limits: of time, of medium, of the personalities involved—both separately and as a group—and of fidelity to the specified topic.

It is gratifying to see how, within a short time, results are produced which not only meet the requirements set by the limiting factor but actually use them to give added drive and lift to the program. To observe Director Probst in action is a privilege for any teacher of discourse. It is enjoyable to witness his artistry. To study his method is to strengthen one's own teaching technique.

Ad Longem et Latum

J. R. Cominsky's "The Age of Wasted Miracles," presented at the CEA Institute at Corning and published in the January 1954 *CEA Critic*, was printed, too, in the Thirteenth Program, Session 1953-54, of the Cleveland Orchestra. Among those who read the piece in the Program was the Reverend Thomas C. Corrigan, Diocesan Director, Catholic Youth Organization, who wrote: "Your words... have been the source of high encouragement to me, to such an extent that I find it impossible to refrain from complimenting you on their content." He went on to say:

> Nowhere have I found a finer digest of the ideas we are attempting to promote among the quarter of a million young people in our Catholic Youth program in the diocese of Cleveland. Be assured that you will be quoted ad longem et latum in our feeble yet energetic efforts to make our youth realize the great dignity of being rational creatures of God, and to encourage them to test their great potentialities in the interest of the common good.

Continuing Demand

Concerning the S/R Report on the 1953 CEA Institute at Corning, Mr. Cominsky himself has declared that it "will probably raise more money for colleges than any other publication in America." Certainly the requests coming in tend to support this prediction. Thus, in addition to the 425 copies ordered by Mr. Allen Williams, Executive Secretary of the Brown University Fund, 70 copies have been ordered by Mr. Howard R. Reidenbaugh Secretary of the Pennsylvania Association of Colleges and Universities, and 100 by Dean G. W. Starcher, of Ohio University. These are only three examples.

S/R Commended

Fully as significant as the orders themselves are the comments that have come with them. Mr. Williams offered this explanation: "As we, in company with other liberal arts colleges, are actively seeking financial support of corporations, particularly in this area, we would be interested in having this article placed in the hands of corporation heads who are concerned with this decision." Then he went on to express his thanks to *The Saturday Review* for having selected the topic of "Industry and the Liberal Arts" as its first Report to America; and he added: "It is a problem worthy of the serious consideration of thoughtful men and you are to be commended for bringing it to the attention of the nation."

In a subsequent letter, Mr. Williams remarked that the mailing list had been expanded to include, beyond leaders of Rhode Island industry, "those other corporations around the nation which are headed by alumni of Brown."

Mr. Reidenbaugh characterized the S/R Report on the CEA Institute at Corning as "excellent", and he explained that he wished to send a copy to each college or university president in Pennsylvania.

From Mary E. McCoy, Librarian at Monmouth College, comes news of other uses to which our Report is being put. Miss McCoy informs us that copies are being used by a faculty group making a study of the objectives of Monmouth College, and that one professor is assigning this report in an English class.

For some time, the leaders in our profession have stressed the urgent need for vigorous public relations efforts by which the humanities and other liberal studies are made vividly meaningful to the general public, as well as to those who, as leaders, are in a position to make decisions crucial to the future of humanistic and liberal studies in the United States. Certainly, through its Institutes on industry-liberal arts exchange, The College English Association is manfully making its contribution to the cause. It is thereby strengthening our hands as College English teachers.

(Continued from page 1)

1:15-10:00 p.m. At Oldsmobile Plant
1:15-2:45 p.m. Tour of Plant
3:00-5:00 p.m. Panel Discussion
Question: ***Are the liberal arts over-selling themsleves, and is industry buying too soon and too much?***
5:00-6:15 p.m. Refreshments
7:00-9:30 p.m. Dinner. Speaker—J. F. Wolfram, General Motors Vice President

Friday, June 25, 1954.
10:00 a.m.-12:00 m. Seminars, Set A. *Reducing the Gap*
A 1. Between senior management pronouncements on behalf of the liberal arts education for executive leadership and the recruiters' continued dominant demand for graduates of the specialized technical curricula.
A 2. Between the claims of the technical curricula and those of the liberal arts curricula—a. for the technical student; b. for the liberal arts student intending a career in management.
A 3. Between the needs indicated in the accumulating self-study reports by American colleges and universities and the existing patterns and practices in these institutions. (Needs relevant to the general concerns of The CEA Institutes.)
A 4. Between the functions of the traditional textbook and those of the paper-bound in the liberal education of those headed for industry or already in industry.
12:30-2:00 p.m. Luncheon
2:30-4:30 p.m. Seminars, Set B. *Reducing the Gap*
B 1. Between the claims of the humanities, on the one hand, and of the social sciences and the natural sciences on the other for dominant role in liberal arts education for management leadership.
B 2. Between the interests of labor and those of management in liberal education for careers in industry.
B 3. Between the traditional undergraduate liberal arts curriculum and the needs of liberal education for adults in connection with careers in business and industry.
B 4. Between the claims of the individual and the claims of the group in liberal education for executive leadership or management leadership.
6:00 p.m. Dinner
General Session.

Among the speakers:
G. Mennen Williams, Governor of Michigan
J. Wilson Newman, President, Dun & Bradstreet, Inc.
John Hannah, President, Michigan State College, and Assistant Defense Secretary for Manpower
Milton Muelder, Dean of Sciences and Arts, Michigan State College
John Desmond, Jr., Commissioner of Education, Commonwealth of Massachusetts
Eric Larrabee, Associate Editor, *Harper's Magazine*
Wilson Compton, President, Council for Financial Aid to Education
Robert J. Blakely, Manager, Central Regional Office, The Fund for Adult Education
Clarence Hilberry, President, Wayne University
Harlan Hatcher, President, University of Michigan

Among the Advisers and Consultants are: Edgar L. Harden, Dean of Continuing Education and Director of The Kellogg Center; A. M. Sullivan, Director of Public Relations, Dun & Bradstreet, Inc.; Jean Paul Mather, Provost and Acting President, University of Massachusetts; George E. Probst, Director of the University of Chicago Round Table; John B. Schwertman, Director, The Center for the Study of Liberal Education for Adults; Peter Siegle, Research Associate, The Center for the Study of Liberal Education for Adults; J. F. Wolfram, Vice President, General Motors Corporation, and General Manager of Oldsmobile; and the following Oldsmobile staff members; E. L. Warner, Publicity Director; D. C. Burnham, Assistant Chief Engineer; Harold C. Good, Director of Salaried Personnel; T. E. Darnton, Manager, Oldsmobile Forge Plant; Donald Jackson, The Kellogg Center; A. Westley Rowland, Information Services Bureau, Michigan State College.

Stop Teaching Freshman Composition!

(The following is part of a panel discussion at last spring's SCCEA meeting at UCLA which aroused heated discussion.)

Teaching Remedial English—and most of our Freshman Composition work is frankly remedial—is like treating the common cold. Everyone has his favorite nostrum and tales of miraculous cures. But we have no evidence that one remedy works better than another, or really works at all—except as faith-healing enters in. Just as almost all but the puniest eventually stop sniffling, so almost all but lame-brains eventually write an English they feel answers their needs. Nature prevails where doctors fail; when a man has something to say, he usually finds a way to say it.

But no one suffering from malnutrition can shake off a cold easily, and most of our incoming Freshmen are close to spiritual pellagra. The few high school graduates who write well are those with an appetite for good reading. Obviously, no one can write who never reads. I suggest, therefore, that we stop teaching Freshman Composition entirely—just as we are beginning to abandon cold cures—and improve the general health of the patient instead with a balanced diet of literature temptingly served.

What about Errors?

But, I hear, what about the "gross errors" it is our bounden duty to weed out? Can reading literature eliminate illiteracy? I say that nothing else can. But first, let's look at these so-called gross errors for a moment.

A quick glance at any English Placement Test or Handbook of Usage will show what we mean by the term. The same quick glance should also show that these errors are of three different kinds: mechanical mistakes in spelling and punctuation; deviations from Standard English; and confused fumbling which blocks communication. Of the three, mechanical errors are the easiest to spot, and the hardest to deal with. The reason is obvious; correct spelling and punctuation have lost their only real value, as marks of status.

We forget that consistent spelling and punctuation have nothing to do with literature. Shakespeare couldn't spell his own name, and both he and his first editors pointed by ear. For centuries our best authors took the same aristocratic attitude, until Noah Webster devised an easy system for dividing the rising middle class from the common herd. If we let spelling and the finesses of punctuation go the way of the silk hat as symbols of bourgeois respectability, people would still read books, and write them. What has happened in Norway, a highly literate country, makes plain that we are far too picayunish about the whole matter of mechanics.

No Chaos in Norway

A series of radical spelling reforms, beginning in 1907 and still going on, has changed the orthography of Norwegian more since Ibsen than English spelling has changed since Chaucer. The result is that no adult Norwegians except members of the latest Orthographic Commission even pretend to spell consistently, and only editors of authorized textbooks give a damn. Like the Elizabethans, the best authors often spell the same word several ways on a single page. At the same time, Norwegian ignores many of the pretty points of punctuation which we spend years mastering. The —s genitive, for example, has no apostrophe. Writers use single or double quotation marks, or none, as the spirit moves them. They sprinkle formal prose with as many dashes as a co-ed's love-letter, and put in commas only when they pause for breath. Most shocking of all, Norwegian typewriters don't even have a semicolon; everyone uses a comma to join two independent clauses without an intervening conjunction. Yet out of this chaos comes more and better literature per square head than we can boast. I once read through a manuscript of the late Sigrid Undset. Judged by our standards for Freshman Composition, she would barely have qualified for the lowest section of non-credit Bunny Remedial. Instead, you remember, she won the Nobel Prize.

Realistic Learning

Norwegian school policy under a Labor government, to force the written language of the upper classes to conform to the spoken tongue of the vulgar, instead of vice-versa, also casts light upon our second problem: deviations from the so-called Received Standard. I hope we can avoid the extremes to which a few Norwegians have gone to make the vulgate the only literary language, so that middle-class children complain that they must learn a language in school which they dare not speak at home. Still, if we do not revise our notions of what is acceptable English to conform to the facts, we may eventually face some such rebellion of the masses here too. In any society the ambitious strive to adopt the language of the class with which they want to be identified; witness the alacrity with which immigrants' children abandon Dutch or Yugoslav for the speech of the dominant Anglo-Americans. But they strive realistically. We cannot convince students, against experience and common sense, that they will suffer socially for breaking taboos which exist only in the minds of a few purists. Remembr: the immigrant's child learned English without a trace of foreign accent or idiom, tremendous achievement, but he didn't learn the school-ma'am's pseudo-Bostonian. She couldn't even keep him from picking up *ain't* or the double negative.

The Vulgate Is Alive

Moreover, as the Norwegians have learned through their heroic experiment in linguistic anarchy, the true vulgate is closer to the main stream of any language than the mincing jargon of the learned. Ibsen is still good Norwegian, despite his quaint spelling, and every Norwegian enjoys him—merchant seamen and farmers as well as professional students of the drama. Occasional archaic forms do not prevent simple people in this country from enjoying Mother Goose and the King James Bible or such masters of plain English as Swift, Franklin and Mark Twain. But even our English majors find it hard to plow through Hawthorne or Henry James.

In our efforts to teach "correctness" we usually succeed only in convincing students that natural English is wrong. *Between you and I* is not true vulgate, and neither is *one must complete his or her paper;* these and similar forms have arisen because we insist upon such absurdities as *It is I* and refuse to recognize the impersonal *you*. Only when we pervert language can one prefer "It is respectfully requested that the illumination be extinguished immediately" to "Please turn the lights out at once."

Worst of all, when we insist upon teaching an artificial language by rule, we leave our students feeling that straightforward communication, or any communication, is purely secondary. It is our fault, or the fault of the high-school teachers whom we have trained, that students use the limp passive and threadbare cliches; they have learned that such is to be expected when pen is taken in hand and a 300-word theme is to be written for Friday. The sort of dangling construction that obscures sense is usually the result of a pathetic effort to write an impressive sentence. (Speaking of dangling constructions, the kind we condemn but use ourselves,—the ones which don't interfere with communication would be quite respectable if we could coin some fancy name for them like, say, the "gerund absolute.") When a student writes a cluster of words that blunders helplessly around a meaning, he is not trying to make sense. His real purpose is to convince Miss Fiditch that he has enriched his vocabulary with three painfull-memorized two-bit words, has avoided the spelling demons, and is being careful not to end the proposition with a split infinitive.

Stop Interfering

The first remedy for this situation, I submit, is to stop teaching Freshman Composition altogether. Left to their own devices, students would recover faster than they do now from the confusion and sense of insecurity high school English teachers have created. If they but reverted to the vulgate we might stop there; at least they would no longer stumble over their own feet. Anyone who cherishes family letters from a grandparent who stopped school in McGuffey's Third knows how much better sense they make than most Freshman themes, and how much more forceful their language is.

Fig-leaves in Demand

But, unfortunately, the vulgate no longer serves our students' needs, either for communication or as a sign of status. Like Adam after the Fall, they demand a fig-leaf. Sooner or later, they acquire not only the legitimate jargon of their trades but the style they believe dignifies the job. Hence all the stilted business letters, political inanities, and learned articles done out of the German with an axe. College catalogs strain to write what they feel is the appropriate gobbledygook:

> "It is imperative that arrangements be made by every incoming Freshman to take the English Proficiency Test prior to termination of the first week of registration. Provision has been made for proper forms to be obtained from the office of the English Department, which is located on the third floor of Bilge Memorial Hall."

Literature as Example

Literature alone can provide better models. By literature, I hasten to add, I mean live masterpieces of any age, the rare books on any subject worth chewing and digesting—NOT the ephemeral journalism and light fiction we half-heartedly suggest imitating in Freshman Composition. Give our students a chance to meet superior adult minds and to understand them. The experience will be a revelation.

Few freshmen have ever read a first-rate piece of writing for pleasure, let alone understood why they were dragged through half a dozen ill-chosen classics beyond their experience to understand in high school. The handful who have developed a liking for books in spite of their teachers are inveterate skimmers, still unaware that a good reader savors every well-chosen word and follows with delight the careful unfolding of each significant idea. Let every Freshman read Gibbon, Macaulay or Toynbee as well as history textbooks. Let him meet Adam Smith and Veblen, Darwin and Bacon, and discover that neither economists nor scientists have to be dull.

Introduce him to the Arnold-Huxley-Newman debate on education and he will recognize how soporific most Education texts really are. Chaucer, Defoe and Hemingway will show him what homely words and concrete details can do. Even the poets, if we teach them aright, can attune a student's ears to forceful language as well as stir his emotions; no one who knows Byron or T. S. Eliot can be content with stale language again. This, I believe, is the only way to convince a student that English courses are worth while—not an empty exercise for mortification of the flesh. Once he really tastes good writing and learns what it is, he will write it under his own power.

But just one word of warning. We must not make literature as distasteful as we have composition. Until we convince our student that great reading is fun and that no honest man need apologize for enjoying it, we have two strikes against us. Every high school graduate already knows that Shakespeare wrote to torture schoolboys, and he has his private opinion of those who made him pretend he just adored the *Faerie Queene*.

LIONEL STEVENSON
UCLA

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The Implications of Linguistics for the Teaching of English

(A paper presented to the spring meeting of the Middle Atlantic College English Association, Washington, D. C., May 2, 1953)

One thing that the linguists do not give us, I think, is a different ultimate aim. We can all agree that what we want to do with each student is bring him to as large a competence in his command of English writing as his gifts will permit. We want him to read what he has to read with pleasure and understanding and ease, and we want him to write what he has to write lucidly and effectively, so that his scribblings do not leave his hands and go out of his control. We want him to call his shots and make them good. I will not submit to any charge that a linguistic approach is a cheap submission to careless and ignorant ineptitude.

A Philosophy of Language

What the linguists do give us is a picture such as the world has never known of the substance we work with, and for the English teacher that substance is the language of this great and varied people. In this picture the facts of language are important, but they are not all, and the whole multitude of discrete facts is not essential to us. More than a science of language, linguistics offers the English teacher a philosophy of language. It offers him an ordering of the facts of his own experience that makes sense of them, and it sharpens his observation so that he can enrich his experience. It teaches him how to see his subject; and I think it is remarkable how little of the detail of linguistics he can get along with, if he grasps its principles and begins to work in terms of them.

Speech Communities

Our method of teaching language will develop inexorably from our idea of what language is. If we can get the idea that language is speech in the mouths of men, and that every other kind of human communication except possibly gesture is a secondary handling activity related to speech, we will see that the English teacher must have a clean-cut understanding of the nature of English speech to deal adequately with writing. Each of us speaks a local and personal variety of English which is deeply rooted and traditional in the community where he has spent his youth; therefore every student in a college class is a representative —a delegate—from his own speech-community. A speech-community, simply defined, is a group of people who customarily talk to each other. After a class takes shape, it, too, is a speech-community, and that is a fact we can work with. Its members are our informants. Their speech is what we start with.

Writing a Secondary Symbolism

Speech is a sequence of sounds emitted in time; its primal order is the order in which the sounds come out. It is a complex orchestration of sounds which in themselves are not simple, but chords (as Whitehall says); and fortunnately for our writing, it is a system of great redundancy. The signals of speech reinforce each other to such an extent that a mere sketch of them is all we need to reconstruct the whole complex utterance. Thus it is that a series of letters on a page, carried in a line to the right, is an adequate analogy to speech.

Our traditional system of writing, with its capitals, its grouping of letters into words, and its conventional punctuation, is an adequate secondary symbolism; we get into trouble only when we think of it as primary and think that when we deal with writing we are dealing with language. It has the advantage, moreover, that I can write in my dialect what you will read in yours, and that Shakespeare wrote in his dialect what we both read in ours. The sounds that Shakespeare made have drifted down the wind, the words he wrote come quick to life in our sounds, not his.

No Grammar without Phonemics

It is not phonetics, then, that we need to learn as English teachers, but phonemics: and we need to learn it because we cannot have a grammar without it. We don't need phonetics because we know the sounds of our language; we need phonemics because we need to know the system of these sounds. The phonemes of English are the basic atomic units of our expression. (We will become phoneticians fast enough when we try to describe the making of the phonemes in our mouths.) We need phonemics because phonemes combine into morphemes. Morphemes work in two ways—in word-building and in sentence-building, in vocabulary and in syntax. (That is the division of morphemics that Fries sneaks in on us in his *Structure of English*, and wisely, too.)

Now again it is not the detail that is important, but the principle. We need to know the list of English phonemes, because they make up a system working together. But it is a short list: nine simple vowels, three semivowels, 21 consonants, four degrees of stress, four degrees of pitch, and four kinds of juncture. We don't need a list of the morphemes; all we need to know is the kind of morphemes that occur. We don't need a complete syntax; all we need to know is the representative patterns of respresentative units. If we have this equipment (that we can pick up in one semester) we know our language for the purpose of teaching it. Then we can teach our students how to use their eyes to reconstruct the patterns that are native to their ears, and how to build into writing the patterns that they speak.

Our Responsibility

Now I think that as long as we meddle with the English language in English classes we have a professional responsibility to give our students a clear idea of how it works. Working out the ways of doing so is a task for the future; textbooks, exercises, and the practical procedures of the classroom all lie in the future. Even if the complex interlocking structures of English were to be known only for their own sake, they are worth knowing. But knowledge of them is worth more; it is and it must be the solid ground of our thinking about language, the basis of our philosophy of language.

Present knowledge about language has two other kinds of implication for us, at least. One lies in the relationship of language to the individual who possesses it as a learned pattern of habits and uses it, and the other in the relationship of language to the society which cannot express itself without it. The first is the matter of language-learning, and the second the matter of usage. English teachers have entertained in the past and still largely entertain today some fancy notions about the status of language in the individual and in society that have made us go completely wrong in our teaching.

We have taken a so-called standard written English as our norm and we have tried to beat the habits of our students into line with it, setting ourselves against the massive linguistic pressures of community use which have always prevailed in spite of all opposition. We have treated our students as culpable transgressors against their language and nagged them out of all normal pleasure in it, to the point where they get one load of literature and take off for spectator sports. They sit in timid frustration before a blank sheet of paper, more afraid of doing wrong than hopeful of conveying what they have to say. And we have contemptuously tried to drive out of existence locutions that stand on the rock foundation of centuries of human use.

Teach Observation

Modern linguistics teaches us that the diversities of usage are more far-reaching, more complex, more firmly embedded in our society than we have ever dreamed. Our job is not to be social arbiters, deciding that the usage of one group in the community is reprehensible and the usage of another to be imitated. Our job is a professional one, to teach the tools of observation, so that our students, moving from the uneducated into the educated group, can observe, evaluate, and determine for themselves what new practices they want to absorb. Our job is to teach them how to enrich whatever language they come to us with by absorption of the expressions that will serve them in whatever way of life they choose. The one teacher who can make them at home in the company they will keep is the company they will keep.

Effect on Literary Criticism

But we are only in part teachers of the English language. We are by choice and by inclination cultivators of literature and teachers of it. Literature is an art-form whose substance is language. With very few exceptions that criticism of literature starts high, above an examination of the substance itself. As a writer and as a reader I was long puzzled by the fact that criticism carried me only occasionally and by chance into an understanding of literary works and of the process by which they came into being. I could turn back to the works themselves and fumble my way to a better comprehension of them. And the reason was that criticism never got down to the basic problem of the instrumentation of the language itself.

I believe that we have come to a time when the critic is going to vapor off into inanity if he does not begin his study of a work of literary art with the ascending levels of linguistic organization: the phonemic, the morphemic, and the syntactic. For what is a poem but the imposition of structures of literary organization on the basic intrinsic structures of the language? What is it but a structure supporting itself by the thrust and repulsion of its own tensions, like an iron truss bridge spanning a stream? And where is the line to be drawn in our time between poetry and prose?

Linguistics Comes First

Thus the grasp of our language as it has been given to us by the investigators of language who work here at Georgetown, at the State Department, at Cornell, Michigan, Virginia, Indiana, and elsewhere is not something that we can take or leave alone. Admittedly it is not simple, but as Paul Roberts points out in *The CEA Critic*, we cannot accept or reject it on the grounds of simplicity. It is not something that has meaning only in advanced courses in language or in specialized training for linguists. It is an understanding basic to all we do in all our courses. It is the ground for successful teaching of composition to the masses of students who come to us in need of our teaching. It is the very necessary ground for a literary esthetic that will help us to lead our students cleanly and simply into the heart of the literary works we ask them to study.

The humanities had their nurture in the effort of Renaissance man to face in an orderly way the universe of human conduct. At no time have the humanities had real force except in a close marriage to the best science of the day. In our day we often wryly look upon ourselves, the English teachers, as the last of the Renaissance spirits, the remnant of those who took all knowledge for their province. Linguistics is surely a new science, but just as surely we will not thrive except as we encompass it as we have so many others, and wed our practices to it.

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Literature Is Also Art

A Modern Book of Esthetics, an Anthology, revised edition, edited with introduction and notes by Melvin Rader. New York: Henry Holt and Company, 1952. $4.85.

Literature is one of the Fine Arts. A poem or drama or novel is a work of art and is to be relevantly pursued as such.

Yet the literary-historical, rather than the aesthetic, is still the dominant approach in the academic study of literature. This is true in large measure because the training of college teachers of English is incidental to the traditional Ph.D. program with its heavy emphasis upon English, and now latterly also American, literary history. The instructor feels at home in considering poems and dramas and novels as revealing the Age, as exhibiting foreign influences, as foreshadowing social change. He feels ill at ease in considering them as works of art.

Lacking specific training and experience in the several arts and a philosophical view of art and the arts, the English instructor continues in his familiar way—unless he strikes out anew to discover and explore fresh paths.

For the person not already widely read in the art theory of our century, *A Modern Book of Esthetics* is here recommended. The old edition of this anthology was very good indeed. The new edition is seventeen years the better. This is no mere "revised edition," as it is modestly called, but substantially a new work.

The structure of the book is altogether new. The introduction is new. Thirteen new and mostly recent critics are included (and a dozen earlier ones dropped), and five writers are represented by new or enlarged selections. Indeed, of the 32 generous readings in aesthetic theory, only 14 are retained from the 1935 edition, and these total only one-third of the present 600 pages!

The new Introduction is called "The Meaning of Art." The old one—"Main Tendencies in Recent Esthetics." The change is more than verbal, and prepares for the editor's new fourfold approach to art, which is revealed in the organization of the selections and the notes preceding each of the groups of readings, which are gathered into the three main parts of the anthology.

This *Modern Book of Esthetics* retains from the earlier edition such art critics as Croce, Tolstoy, Bosanquet, Clive Bell, Whitehead. It also retains, but with new selections, Dewey, Freud, Fry, I. A. Richards, and Santayana.

Newcomers include D. W. Gotshalk (a selection from his *Art and the Social Order*), John Hospers (from *Meaning and Truth in the Arts*), Theodore M. Greene (from *The Arts and the Art of Criticism*), Curt Ducasse (from *The Philosophy of Art*). Selections are also now included from Herbert Read, Stephen C. Pepper, A. C. Bradley, D. W. Prall, W. P. Montague, Christopher Caudwell, and Charles W. Morris. And with fifteen to twenty pages—very readable pages—for each!

For many students and teachers Melvin Rader's renewed and greatly enhanced anthology will add a dimension to their understanding of literature as art.

CHARLES W. COOPER
Whittier College

Margaret Widdemer. *Basic Principles of Fiction Writing*. Boston: The Writer, Inc., 1953. 252 pp $3.

Herself a prolific author and teacher of writing, Miss Widdemer here gives the free-lance writer and teacher of fiction writing the practical advice that he needs. She recognizes that half the battle is having faith in oneself and that most of the writer's material comes from his inner self. Teachers should like this book because of its many illustrations from stories and novels that well-read writers should know.

I've Been Reading

J. Gordon Eaker, Literary Editor

The standard topics of characterization, point of view, conflict, dialogue, unity, and setting are handled deftly with pointed illustrations that clear up the mystery in a practical way. Tricks of the trade are told by one who has herself dealt with editors and agents and knows the business side as well as the creative side of writing. And she knows, too, the personal problems of writers, the blocks that confront everyone at times, and ways of getting around them.

J. G. E.

Charles Grosvenor Osgood. *The Voice of England*—A History of English Literature. Second Edition. New York: Harper & Bros. 1952. Pp. 671. $4.

This most readable, scholarly, and humane history of English letters has now been brought down to our time by the addition of a new part, "English Literature Since 1910" by Thomas Riggs, Jr., of Princeton. The new part furnishes helpful guidance through early and later phases of modern poetry and fiction and adds notes on modern drama and literary criticism.

Professor Osgood's informal literary style enables him to summarize in a few pages a great figure like Chaucer, Milton, or Browning without ever being dull. Concisely but pleasantly he gives the essential facts, portrays the warm personality of the artist, supplies needed background from the classics, and drops just the anecdotes that one can use in refreshing one's teaching.

It is hard to overpraise this volume, either for the young student or the grizzled veteran.

—J. G. E.

Leonard Unger and William Van O'Connor. *Poems for Study*, Rinehart, 1953.

If there is still any doubt about the triumph of certain contemporary modes of criticism in the classroom, the amount of money that the big publishers have been venturing lately on "critical" anthologies ought to dispell it. The most recent example of the type by two of the younger teacher-critics is one of the best. In this collection of British and American poetry from Skelton to the present time the biographical entries are considerably more substantial and the bibliographies considerably more catholic than is frequently the case in the new anthologies, and the poems are simply presented chronologically instead of tortuously rearranged according to some superimposed and complex critical system.

The editors have wisely avoided many of the other controversial features of their famous predecessors in the field. Here there is no "indispensable" glossary of special critical terms and no blowing up of some useful critical tool such as "irony" or "total meaning" into an all purpose, evaluative gimmick. Here are no laborious dissections of egregiously bad poems and no wholesale raids on currently unpopular Romantics or Victorians. With this book, for example, we can again make up our own minds about Shelley if we want to. And nowhere here is there anything like the audacious lambasting of "The Indian Serenade" and "Ulalume" that attracted so much attention in *Understanding Poetry*, the pioneering Brooks and Warren volume. Indeed, a comparison of the analyses of "Ulalume" in this text and in the earlier one gives us a nice measure of the advance in subtlety and shading that this type of criticism has achieved in the aging process.

But despite these virtues one must raise a qualifying question or two concerning the book's utility as a text. It is intended primarily, I presume, for students in introductory courses in literature. Yet it seems to me that the editorial apparatus is more often addressed to the critical fraternity than to the uninitiated student. As a result, the book can probably be used entirely intelligibly only by somebody who already knows his way around pretty well on the internecine battlefields of contemporary criticism.

CLARENCE L. KULISHECK
Baker University

C.E.A. LIMERICK OF THE MONTH

When folks who are simple and shy
Say *eyether* and *Yes, it is I*,
I'll bet their vernacular
Feels as spectacular
As me in my tails and white tie.

—B. J.

The Middle Atlantic Group, CEA, will hold its spring meeting at 10:45 a.m., Saturday, May 1, at George Washington University, Washington, D. C. The program will focus on the Iintroduction to Literature Course: its goal, methods and variant forms.

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The Graduate School and the College Teacher

(Part of an address delivered at the fall meeting of the Virginia, West Virginia, and North Carolina CEA at Sweet Briar College).

For longer than we may wish to remember, the organization, the purposes, the rationale of the graduate school have been under discussion. Twenty-five years ago articles and books were appearing which recognized the dual purpose of the graduate school—to train research scholars and to train teachers for college positions. The question was raised whether it was giving enough attention to the second function. For the fact was obvious enough: a very large percentage of the students in graduate school went into college teaching.

Very shortly after the end of World War II, when college enrollment began to swell and the scramble for teachers was on, the problem seemed to become more acute. In 1946 Howard Mumford Jones published a book which some of you will remember. It was entitled *Education and World Tragedy*. In this book Professor Jones advanced his simple and devastating proposal to rechristen the graduate school a Research Training Institute, whose only purpose would be the training of research workers, and to create a new institution—The Graduate College—which would educate persons competent to teach in the liberal arts college. Into this college, be it noted, no one would be admitted who was "cynically" after a Ph.D. degree as a union card. These institutes have not yet been created.

Unprecedented Demands

Within the next seven to twelve years (1960-1965) we shall need teachers in unprecedented numbers. It may stagger your imagination—as it does mine—to contemplate the enormous demand that will be made on graduate schools for trained teachers during the next decade. It may also stagger you to realize the size of the college population during those years: 3 million students in 1960: 4 million in 1965. After that, the figures continue upward. If we are to keep educational standards about where they are now, let us assume a ratio of 15 students per teacher. That means 200,000 teachers in 1960, 270,000 in 1965. We shall have to produce each year somewhat more than 14,000 trained teachers holding the Ph.D.

Now, it is inconceivable even to imagine that the graduate schools in this country can provide such numbers. Since 1946, not more than 7,000 Ph.D.'s have been produced on the average every year. Only between 60 and 70% of these go into teaching; for many attend graduate school to get a research training which enables them to find jobs at ever-increasing beginning salaries in industry. Perhaps as many as 5,000 have gone into teaching, and if so, they have not really supplied those lost every year to the profession. I need not remind you that the percentage of those going into the humanities has steadily decreased in the past 20 years. In English, for example, the percentage of Ph.D.'s of the total Ph.D. population has dropped from about 7% to about 4.5%

Now, if the graduate schools have not been graduating more than 5,000 persons for teaching, how will they—beginning tomorrow morning—produce 14,000? The answer is obvious: they won't. To be in a position to do so, would mean a tremendously rapid increase in graduate school teaching personnel. Where do we suddenly find teachers? I won't even bother to pursue this subject. For if we could find them, where do we find graduate students enough for them to teach? And how long does it require to train that brave, new, broadly educated, knowledgeable teacher? Four years, or five, or six? We are then very close to 1960—and the undergraduate deluge is about to engulf the colleges, still waiting for their thousands of new teachers. Yes, a miracle is needed, but I see no imminent signs of its appearance.

Co-operation Needed

If a solution exists, I am convinced that it will be found only by the close cooperation of the college and the graduate school, of the college teachers and the graduate school teachers. We are together in this problem; and in such a situation, neither of us will go far enough without the other. Our inter-dependence must, I think, receive far more recognition than it has received in the past, and the bonds between us must be rapidly strengthened to meet the tests ahead of us.

Our mutual and paramount problem—to develop a competent college teacher—calls, as I see it, for our best concerted efforts on three fronts: recruitment, training, and placement. The college and the college teacher are concerned with two, and the graduate school and its personnel with all three. I should like to develop some ideas upon all of them.

Recruitment

Whose responsibility is it, anyhow, to ferret out those undergraduate students who ought to go into college teaching? It is yours and ours, jointly. The graduate schools have had some success, and some considerable failures in recruitment. And we have not often enough worked intelligently with college teachers to solve this crucial problem. As teachers we have not—as a group—worked diligently enough, I think, to bring our best students into college teaching.

I think students' decisions are being made fairly early in the undergraduate years, and I fear that we in English, for example, have allowed many students, by default, to slip away from us. A good man half-disposed to want to teach English is pulled to a major in natural sciences. We think we know why: sciences are riding high; for the trained research man, multitudes of offers open up before he comes within sighting distance of his Ph.D. High salaries are the rule. We hesitate to suggest teaching because of the low salary schedules in our colleges. We even say, at times, "I cannot conscientiously advise a good student to go into teaching." And we further are convinced that unless salary scales are markedly improved, one should not ask a student to prepare for teaching when other fields are so much more lucrative.

If this has been our attitude, must we not reform? Most of us believe that teaching is a high and noble calling; most of us find tremendous satisfactions in it; most of us would want no better life—though we all could do with more money. These attitudes, these convictions must be made known to students.

I am optimistic about the future of college teaching for several reasons. In the first place, it still remains a most honorable profession, and we do not need to apologize for ourselves. Salary scales are getting better, and they will get better still. There is no doubt in my mind that American industry, which has so richly benefited by the education that we have provided—and which we have subsidized in its behalf—will soon provide large and significant support to privately endowed colleges. They are now "sold on the idea", and workable plans for equitable distribution of this long over-due support may be expected from the committee recently formed under the chairmanship of Wilson Compton. With this financial underwriting, attractive salaries—competitive with at least the majority of salaries in business concerns—will appear in the private colleges. One objection to college teaching, then, will have disappeared. In the second place, a new, and carefully articulated, collaboration between colleges and graduate schools will be established to insure a positive and energetic recruitment of teachers. It will appear because it must.

Training

The more I think about our mutual problems, the more I am convinced that recruitment is our most important, and most difficult job. Yet, in the spate of articles on college teacher training, I see hardly any mention of it. Most attention is devoted to attacks upon the present graduate school programs and to suggestions and even elaborate plans for the better training of graduate students as prospective teachers. These, I welcome; but I must confess that I shiver a bit when I scan a program (issued by a respectable middle-western state university) for the training of English teachers written in a most questionable English style, and larded with all the same

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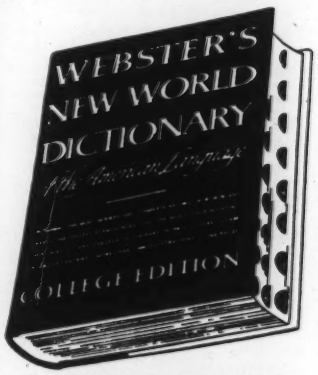

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jargon that we get from the schools of Education.

Just how much training for teaching, after all, can the graduate school provide? What can we do to modify one of the functions of the school in order to serve the other function? We can do somewhat more than we have done in the past, but probably not so much as the critics of the graduate school would wish to see done. We can, it seems to me, create a seminar in which the student may be briefed on certain aspects of his future experience in a college, including information on numerous day-to-day problems that he will be concerned with as teacher, as a citizen of a community, and as a person. Furthermore, he might be assigned to observe a successful teacher (not a graduate school teacher, of course), to write out his reactions to this teacher's "methods", to confer with him, and to indulge in a mutual analysis of successful and unsuccessful approaches to the materials of the course.

We can not, however, modify the present graduate school research program very much and still retain the appearance of a research institution; but we can make *some* modification in the Ph.D. without cheapening it and without destroying its value for the college. A student who comes to us with a decent liberal arts education ought to expect to complete his degree within three years—or at most four—beyond his bachelor's. Relatively few now do so. Since we want and need well-trained students in subject matter, we can not, in good conscience, make the program easier than it is.

But we can certainly rethink the whole philosophy of the dissertation, which is, I think, the chief obstacle to an earlier completion of the degree. We must continue to insist that the student achieve a certain control over research techniques: we must continue to ask that he investigate in original sources, and that he embody his findings in a dissertation.

Placement

From the graduate school point of view I believe we must do better than we have done in the matter of placement. I believe we must analyse our students as prospective teachers. To say that John Doe wrote a passable dissertation on Stephen Duck is not enough. We must be absolutely honest in our assessment, and we must think first of all of John Doe as a teacher in a certain kind of community. If we feel sure that he will not adapt himself, we must say so. And conversely, when we have a man with what we consider the best of training and accomplishment, we must go all out for him. By "we," I mean the major department—not an individual—and the graduate school organization.

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How "French" is Evangeline?

It seems a thoroughly safe opinion to believe that among French-speaking Canadians nothing in American literature has greater celebrity than Longfellow's *Evangeline*. In Canada it is doubtless considered unquestionably the poet's *chef-d'oeuvre*, the authentic and moving account of the tragedy of a people, the dispersion of the Acadians in 1755.

Evangeline was inspired by a background of reading, with no personal experience or observation whatever of the regions in which the action of the narrative had taken place. It seems to have been considerably influenced by the descriptions of American scenery in the work of Chateaubriand, which Longfellow was enthusiastically reading about that time. There is evidence that he obtained some helpful information from a former Harvard Law student living in Louisiana, concerning the Acadians who were exiled there and the nature of their new home along the Mississippi. The story of the two lovers which forms the central thread of the narrative was related to him by a friend of Hawthorne's. Both Hawthorne and Whittier had considered using the story for literary purposes, but relinquished it in favor of Longfellow, who was evidently more eager for it, and whom they felt to be the better man to handle it.

Longfellow's French

It is common knowledge that Longfellow was a professor of modern language, particularly French. Since the study of *modern* languages in college was a new thing in his day, he even had to prepare his own textbooks, including a French grammar and a book of French readings. That he had done very extensive *reading* in French cannot be doubted. Having spent about eight months in Paris (1826-27), he was supposed to have "acquired a good practical knowledge" of the language. With whatever brilliance of intelligence and persistent effort, however, he could hardly escape the ineluctable consequences of constructing all the foundation of one's "knowledge" of a living language on a purely bookish basis. Certain intrinsic qualities of the spoken tongue, in which the whole thing is profoundly rooted, must always have somewhat eluded his grasp. Otherwise how *could* he have done just what he did with this poem, and felt right about it?

French Has No Metre

Could he have fully realized the simple, fundamental fact that French words cannot be written in "metre"? Was he quite aware—English-speaking people so seldom are—that in French all syllables are practically equal in force, so that as soon as you put French words in metrical "feet," they cease to be French? One wonders how he would have read French orally! At any rate, the metre of *Evangeline* absolutely obliges the reader to distort, that is to anglicize, the pronunciation of every French name that appears therein. Try pronouncing these names as in French, in any line where any of them occurs, and you immediately throw the dactyllic pattern out of joint.

Perhaps the most discordant note of all is the very title, the name of the heroine, *Evangeline*. Any currency that name may ever have had in French is so slight as to be quite negligible; the poet appears to have invented it. As a theoretical French name, phonetic principles would require it to be *É-van-gé-line*. Of course everyone calls it "I-VANGE-uh-lun," in accordance with the way modern English is naturally pronounced, and with the metre of the poem, in every line where the name occurs.

Oral Presentation

On November 1, 1951 *Evangeline* was presented dramatically over the network of the Columbia Broadcasting System, with Joan Fontaine reading the title-rôle. Mr. James Hilton, who presented the program, called it "a story which is part of our history." It was based upon textual quotations from Longfellow's poem.

In view of what we have been considering, the pronunciation of proper names in this poem presents a real problem to the oral reader. It is not surprising that the handling of it in this instance was something of a hodge-podge. *Grand Pré* was usually pronounced approximately as in French (sometimes simply English "grand") though Longfellow's rhythm requires the un-French accentuation of *Grand*. The name *Bellefontaine*, as enunciated by various actors, was robbed of its feminine form and given a pseudo-French pronunciation of "Bellefontain," whereas *Felician* came out as "Felicianne." The name of *Gabriel* sounded usually about as in French, though that character himself always said "i-*vange*-uh-lun" as in English. Perhaps as strange as anything, for a linguistically sensitive listener, was hearing "Evangeline," supposedly a French girl, speak with the British diphthong of "o" and suppression of "r" which have had a certain vogue in American theatrical circles since World War I! Maybe the problem was simply insoluble. But for those of us who dislike incoherent mixtures of dialect, it would have been better just to read the whole thing as plain, straightforward (but good!) American English.

How important are such matters anyhow? Is it pedantic to take these details seriously? Well, that depends. If it be read without any preoccupations, the poem must impress anyone with the harmonious music of its well-chosen words. No doubt it "rings true" to the reader, because its narrative was sincerely imagined, vividly seen and felt in the poet's mind. It must have won a good deal of sympathy for the cruel misfortunes of the exiled Acadians whose sad fate it typifies in the moving story of the tragically parted lovers.

Yet we may as well face its limitations. How *can* one read it comfortably, if he is aware of how French names sound, so that they seem "natural" to him only in their true form? How can anglicized reading of such names—including some which have no anglicized form—or reading anything in this metre—be reconciled with the French "atmosphere" which belongs with the story?

Book Knowledge Not Enough

There can be only one conclusion: the poem is *not* written for bilingual readers. The esteem in which it has been held in French Canada shows that French-speaking people can read it with pleasure, doubtless because they are not sufficiently at home in English to recognize the rhythm as the poet wrote it. Most Americans read it before they learn any French (if they ever do) and probably never go back to read it again. So it escapes criticism on both sides. Maybe this is all for the best.

There is no need to belittle Longfellow's achievement in writing this poem, which is a wonderful piece of work in any case. Yet for the serious student of literature there may be a "moral" in these flaws of *Evangeline* as we deem them to be. No matter how intelligent or industrious, an author can never avoid the danger of making egregious blunders, if he "knows" very little of his subject through real life but is acquainted with it only through books—books which, in the full-toned sense of reading a living language, as it is read by one who naturally speaks it, he could not perfectly read.

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Regional CEA Meetings

Chicago CEA

Spring Meeting

On Saturday, May 8, at the Law Building of Northwestern University (Downtown, 352 E. Chicago Avenue), there will be a regional meeting of the College English Association. The meeting will be convened at 8:30 AM. and continue with luncheon at the University cafeteria nearby, until about 4:00 PM.

The program is planned in two parts. During the morning a panel of three persons will discuss one of the poems of Dylan Thomas, preferably the *Poem on His Birthday* ("In the mustard seed sun . . ."). Since the membership of CEA is composed of persons committed primarily to undergraduate teaching, the discussion will center upon the problems of teaching the poem. The problems of teaching will be defined by each participant in terms of his own critical and scholarly position.

At the beginning of the meeting, each panelist will have from ten to fifteen minutes to present his ideas about the poem. The moderator will then open the discussion, in which questions will be addressed to the members of the panel. Of course, panelists, also, may question their colleagues.

During the afternoon a similar procedure will be used, but the text will be Hemingway's "Snows of Kilimanjaro."

Among the panelists will be Nicholas Joost (Loyola), editor of *Poetry*, and Elder Olson (University of Chicago).

Also: Howard Vincent, Ray West, Richard Ellmann, Robert Streeter.

Henry W. Sams, director of the summer quarter at the University of Chicago, and regional CEA president, is shaping up the program.

GNY CEA

April 10, Joint Spring Meeting with other area organizations, college English teachers. CEA committee: Grace Nutley (Brooklyn), Harris G. Cayley (NYU), Donald A. Sears (Upsala).

Penn CEA

Annual Meeting: April 24, 1954
Pennsylvania State University
Tentative Program

10:00 a.m. Registration 121 Sparks
10:30-11:15 "The Heirs of Prometheus and the Priests of Apollo" Glenn J. Christensen, Lehigh University
11:30-12:15 "Placing English Graduates in Business" George D. Lobingier, Manager, Educational Dept. of Westinghouse
12:30 Luncheon Nittany Lion Inn
1:15 Introduction, brief remarks. William L. Werner, Pennsylvania State University, President, College English Association, Maxwell H. Goldberg, University of Massachusetts, Executive Secretary, CEA. Skit by Albere Buffington and Walter Boyer, Pennsylvania University
1:40 Address by Prof. Albert C. Baugh, Dept. of English, University of Pennsylvania
2:30 Business meeting Presiding—Ernest Earnest, Temple University, President, Penn CEA.
Program Chairman: Brice Harris, Pennsylvania State University.

Notes from Ernest Leisy

At the Los Angeles NCTE meetings, "I was pleased to hear THE CEA CRITIC quoted with commendation on two occasions."

Apropos of the SCCEA: "We are planning a good meeting for next fall at Biloxi, Miss., where the SCMCA will meet."

Thanks to the CEA members who sent in their dues in response to our first notice. The membership envelopes came in in unprecedented numbers. Thanks, also, and especially, to those who sent in payments for, or names of, new members along with their own.

If you have not sent in 1954 dues, please find the return envelope and do it—now!

"Second Notices" are scheduled to be sent out in April. Let's make them unnecessary.

INVITATION TO WAGENKNECHT LECTURE

"The Unknown Longfellow" is the subject of Dr. Edward Wagenknecht's University Lecture at Boston University, Charles Hayden Memorial Auditorium, 685 Commonwealth Avenue, Boston, at 8:15 P.M., Thursday, April 8, 1954.

All readers of *The CEA Critic*, and their friends, are cordially invited to attend this lecture. No tickets or reservations are necessary.

This lecture will be available in booklet form in the early fall of 1954, and copies may be procured from the Boston University Bookstore at the above address. Probable price: 50¢.

MALCOLM E. AGNEW
Chairman, Committee on University Lectures
Boston University

The CEA Institutes and City Planning

Thanks to the CEA Institutes, members of the English Department at the Georgia Institute of Technology are increasingly aware that the study of literature and communication can lead in many interesting directions. A relatively new field to which it may lead is city planning.

Though many of the students in Georgia Tech's two-year graduate program in city planning are technically trained, our director believes that the major in English or the humanities is also needed and can fit in well. He seems to be right, for one of our best second year students came to us from the humanities. His training in writing and speaking, his courses in literature, and his feeling for human relations have been very useful to him.

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Inquiries may be addressed to Professor Howard K. Menhinick, Georgia Institute of Technology, Atlanta, Georgia.

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